



Daily Photo: Terry Collingham

VP External Paul Smith, VP University Affairs Richard Flint, new club rep David Toupin and new VP Finance Brian Fish clustered together protectively during last night's Students' Council meeting.

Council ponders RAEU link

by Wendy Jones,
Peter Morgan
and Brian Topp

McGill's membership in Quebec's province-wide students' association has been called into question, and avid readers will continue to receive their bi-monthly copies of the McGill Tribune.

Those were the highlights of last night's marathon four-and-one-half-hour Students' Council meeting, which took up business spilled over from last week.

Almost half of the meeting was devoted to discussion of a series of proposals advanced by Society VP External Affairs Paul Smith.

Council voted to set up a committee to investigate the Students' Society's membership in

the Regroupement des Associations Etudiantes Universitaires (RAEU). The committee is to be composed of two members of council, Smith, and McGill's three delegates to RAEU.

As well, Council voted to defer payment of the Students' Society's RAEU fees. The Society has already paid \$1,500 to the organization, and will withhold the remaining \$6,500 for at least the rest of this semester.

McGill contributes one-third of the total RAEU budget through its fees, with Concordia University providing another third and the other nine members of the organization providing the remaining third.

Concordia has already indicated it is unhappy with the arrangement, and Students' Council has now decided to follow Concordia's lead, and place its RAEU membership in question.

"We've tried to get RAEU to change its fee structure before, but it didn't work," said law Senator Guy Knowles in support of the move.

"This might be an indication to them that a change has got to occur."

RAEU secretary-general José Roy, present at the meeting, warned that "McGill could risk suspension" if it withheld its fees. He said he would look into whether suspension was automatic or required action by the RAEU executive.

Although Council has decided to review its membership in RAEU, it voted to send a seven-member delegation, led by VP University Affairs Richard Flint, to a RAEU conference in Quebec City this weekend which will discuss government education cutbacks.

Councillors engaged in a lively debate over the Tribune, 18 issues of which the executive of Com-

mittee of the Society contracted to print for \$14,000.

"The contract sucks and so does the paper," said club representative Colin Tomlins.

"When we have something to say, we can say it with leaflets or posters or an open meeting or with a supplement in the *Daily*", said Richard Flint.

"What's important isn't a newsletter, but news."

Proponents of continuing to publish the house organ carried the day, however. Society President Liz Norman said she thought it was important to maintain "a consistent attempt to communicate with students."

Guy Knowles apparently summed up the feeling among councillors when he said "because of the carefree fiscal abandon of the executive, the newsletter will have to continue."

Council voted to continue publication for the balance of the year.

In other business, council voted to nominate students to the university Senate's sub-committee on the disciplinary code. The executive committee had been uneasy about appointing members, since that might imply support for the code. However, council concluded that it was more important to preserve its power to appoint members to the sub-committee.

A \$500 budget was approved for a "stop-the-cuts" committee, which will attempt to "inform the McGill Community and mobilize student action against budget cutbacks", according to Paul Smith.

Council also passed a motion opposing foreign intervention in El Salvador, and giving formal recognition to an El Salvador support committee tentatively established by the executive committee this summer.

Army vivisections spark protest

OTTAWA (CUP) — Research at the University of Ottawa into the causes of vomiting after exposure to radiation, involving injections and surgical procedures on dogs, has led outraged animal defenders to a Parliament Hill demonstration.

About 250 demonstrators, organized by the Animal Defence League, held a demonstration on Parliament's steps September 19, condemning work at U of O laboratories to develop an antidote which might inhibit vomiting by soldiers during nuclear attacks. Grants from the Department of National Defence, totalling \$150,000, will fund experiments to discover the physiological cause of vomiting and to develop a possible cure for nausea.

Some lab dogs will have probes implanted into their brains, for injecting chemicals that will induce nausea, while the stomach nerves of others will be cut to determine if nausea is transmitted through the nervous system.

Dr. John Kucharczyk, a physiology professor heading the two-year project, said National Defence wants the university to produce a cure for radiation poisoning encountered during a nuclear attack. But the department is satisfied with his contention that radiation experiments should not begin until an understanding of vomiting is reached.

"I believe there is a very good rationale for the experiment," said Kucharczyk.

The dogs will not suffer much, he said, since brain implants don't cause pain, and dogs subjected to operations to sever nerves will receive anesthesia.

Aside from radiation-poisoned soldiers, said Kucharczyk, experiments designed to cure nausea will help air travellers afflicted with motion sickness, heart attack victims, and pregnant women who stomach discomfort.

The Animal Defence League march called for a halt to the experiments and a council to rule on proposed animal experiments in the future. Carrying signs saying, "It's a dog's life, isn't it?" and "Vomiting behind closed doors," the demonstrators presented a signed petition, deploring the project, to the defence minister.

Dr. Harry Rowsell of the Canada Council on Animal Care, supported the U of O experiments, but said, "If man is foolish enough to get into a nuclear war we should not ask the animals to help protect us." The council, an independent organization, monitors the use of animals in laboratory work.

Rowsell said a cure for vomiting will help cancer patients suffering from the severe nausea associated with radiation therapy.

Esther Klein, president of the Animal Defence League, called the question of the benefits to cancer patients "a red herring" in the argument.

"When DND saw the public was upset about the nature of the experiments, they asked for a hand from cancer researchers to cover up," she said. "I say it's all baloney."

"If they're so keen on helping nauseated cancer patients, how come they don't give these patients marijuana?" She said a doctor had commented in the Ottawa Citizen that marijuana is known to ease patients' discomfort.

"They are willing to chop up dogs, but not willing to give those suffering a little marijuana."

The group has suggested that patients themselves might be willing to cooperate in experiments aimed at curing nausea.

Nurses may separate

by Sharon Preston

On November 9th, Quebec nurses will be voting on a proposal to break away from the Canadian Nursing Association (CNA).

If the proposal is accepted, McGill Nursing graduates could possibly expect employment restrictions.

If the OIQ (Ordre des Infirmières et Infirmiers du Québec) separates, the effects are uncertain. There has been speculation that the provincial organization would give the nursing exam only in French.

Quebec nurses would no longer be recognized by the National Association and the International Corporation of Nurses (ICN). This separation would prohibit Quebec nurses from practicing in other provinces before upgrading their qualifications - rewriting the CNA's nursing exam.

Quebec nursing students are presently obliged to pass two exams in order to be issued a license: a registered nurse exam set by the Canadian Nursing Association and an oral and comprehension exam administered by the Office de la Langue Française.

Julia Rustad, a registered nurse who is currently studying at

McGill, feels that if the OIQ secedes from the national organization the effects would be detrimental to the Quebec nursing profession.

"You're cutting yourself off. It's like putting a wall around you", she said.

Rustad's group, the Nursing Action Group (NAG), is planning a campaign to educate and inform the public on the issue. Formed in January 1980 by nurses who were concerned with Bill 101 and French testing, the group currently has about 50 members.

"We're concerned about women who want to go into the practice," said Rustad. "We have to think about the future nurses of Quebec."

Mimmie Mansi, of the McGill Nursing Department, said the situation is parallel to Quebec separating from Canada, but added that the implications are still unclear.

NAG is encouraging nurses in good standing to attend the annual general meeting to be held at the Hyatt Regency soon, in order to vote against the proposal, according to Rustad.

SAC holds Sunday school

by Steven Yudin

McGill's South Africa Committee (SAC) will hold an educational seminar on apartheid and the liberation struggle in South Africa, this Sunday at the McConnell residence lounge.

Bill Wicken, co-chairperson of SAC, said the Committee will also fight the recent Board of Governors regulation, limiting student attendance at the Board's meetings to thirty.

"We're going to address the new rule because it's going to affect all student groups who feel they have a say in the university's functioning. Basically what it does is cut into student participation in decision making", said Wicken.

The Board devised the rule following a meeting last year which was disrupted by scores of students demanding action on divestment. Since 1979, SAC has been pressuring the administration to act on divesting their holdings in companies dealing with South

Africa. They contend that investments aid the apartheid regime in repressing the black population, which outnumbers the whites six to one.

William Dere, of the Azania Support Committee will speak on black resistance to apartheid.

"The orientation of Dere's committee is to get financial and moral support for all three liberation groups (the African National Congress, Pan-Africanist Congress and the Black Consciousness Movement). A lot of others have been sectarian, but they try to practice neutrality as far as the movements go," said Wicken.

Give blood today!

The McGill Blood drive is coming to an end this Friday!

Production People

Meeting today in Union B03, 4:30 p.m., of Daily production staff.

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Ads may be placed through the Daily Ad office, Room B17, Student Union Building, 9 a.m. - 5 p.m.
 McGill students: \$2.00 per day. For 3 days, \$1.75 per day; more than 3 days, \$1.50 per day.
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Lost your keys. Two keys in a leather, Mexico case were found after the showing of Stardust Memories Saturday night. Pick them up at the Daily Ad office Union room B17.

Found: Attn. John Stuart McLeod. Wallet found. Can be picked up at B17 Union Building.

Lost September 8 - one burgundy corduroy jacket. Made by Phil Karry, size 8. It was brand new. Please return to Sadies - no questions-it's cold and I need it! Thanks.

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385 - NOTICES

Comedy Special October 1. The film *FOUL PLAY* with Goldie Hawn and Chevy Chase will be shown today by the Comedy Club. 3:30 in LEA 219, \$1.00, and at 8:00 PM in LEA 132 Auditorium, \$1.50. The Comedy Club invites all budding comedians to come and audition before each showing.

Voice of the Himalayas will create a spiritual atmosphere with singing, Indian chanting, talking, discussion, and video for those who would like to experience yoga-philosophy and meditation. Presented by the friends and disciples of Swami Shyam at Sir George Williams Campus of Concordia University on Friday Oct. 2nd at 8 p.m. in the Henry F. Hall Bldg. Rm. 420.

New York City: 3 days 2 nights 69 dollars. Leaving Friday October 9th. Washington D.C. 3 days 3 nights 89 dollars. Leaves Thursday, October 8th. Limited space available. For more information please call Clea at 744-6005 or Kim at 489-3611.

Two free agents wish to sign with competitive intramural hockey team or establish intramural franchise. Contracts negotiable. Call 286-8190 or 849-1569.

Coming out? Lambda Youth will be running a 10 week program for young gay men and lesbians. Topics covering many aspects of gay/lesbian lifestyle will be discussed. Starts Oct. 2, 1981, 8-10 p.m. at the Yellow Door Coffee House, 3624 Aylmer. Info: GAYLINE: (Men) 931-8668, (Women) 931-5330.

387 - VOLUNTEERS

Translator(s) needed for Salvapresse (news service from El Salvador) 2-6 hours a week, French to English. Volunteer work. Call Carlos at 735-4561 ext. 48.

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THE WEEKLY

Can the old boys still

Give the people
What they want?



Elizabeth E.C. Jarvis

Old rockers never die, they just make pop albums — which is about the same thing anyway. It may be time to mothball Mick Jagger if senility is the cause behind debacles like the Stone's *Sucking in the Seventies*. Die-hard fans are frequently disappointed in recent efforts by their idols from childhood; the old guys just can't do it like they used to. The Stones, the Kinks, Dylan, the Who, all of them have become legends of mythical proportions in our memories.

Our memories? These guys have been at it since we were born! I was five innocent years old when "Paint it Black" came out; it's not too plausible that I remember the Stones or the Who first hand. Perhaps much of the reason these old (revered) crones have held on this long is that half their audiences are too young to remember the heyday of hard rock. Nonetheless, hordes of Montrealers shelled out \$109 to see the Stones in Buffalo. Those devotees flocked south to live the legend of a generation gone grey.

Twenty years of cranking it out produces burn-outs and/or half-hearted efforts, but then hard-line rock fans claim that none of the old boys ever put out consistently monumental material. The Stones in particular have had to live under the shadow of being monoliths of an entire age. The power of rock and roll is in the blood, but perhaps Mick and Pete's blood is thinned out with Geritol. Their music has

changed (for better, worse or indifferent) either because they are past it, or because the source of their power, rebellious kids of the sixties, have turned tail and joined the establishment. Who has changed more, the bands or the audiences?

The longevity of legends like the Stones and the Kinks might be astounding in a business where talent comes and goes in the wink of a producer's eye, but then, rock and roll is the Stones, Kinks, Who, et al. Diehard fans forgive them cute transgressions such as "You Better You Better You Bet," which sounded more like the Who got lost on a 1965 Southern California beach.

The Stones give their audiences no credit for growing with the times though. They still use the same tricks to shock more sophisticated audiences, while admitting that they are approaching the rock retirement home ("You make a grown man cry / You make a dead man come"). They Who and Dylan are just as guilty.

"Give the people what they want," the Kinks chant. I guess what we want is some connection, however tenuous and worn, to a generation that *did* something to be remembered by. So we spend big bucks to ride in bus convoys for endless hours, or to stand screaming with 90,000 other people in frenzy. We won't give up until they give up.

I wonder. How old is too old to rock and roll, too young to die?

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Blood, sweat and tears in bed nine

Chick Silverman

The white-clad woman beside bed nine stared in disbelief at the flushed arm which extended limply before her.

"Celine..." she mumbled under her breath.

With a sudden look of determination she rolled the sleeve up, gripped the arm above the elbow and reached for her needle. The arm's owner turned away his sweaty brow and braced himself. Seconds later an unearthly shriek pierced the everyday din of the Union Building. A second cry of anguish echoed to the outer expanses of the prosaic building.

"If you can't find the (expletive deleted) vein, stop stabbing my arm with that (expletive deleted) needle," the young man sobbed hysterically.

"Cretin," retorted the nurse, "all you've let me do so far is swab your arm with alcohol!"

hard as it may be to believe, this blood, sweat and tear-soaked scene was not culled from a new Hunter S. Thompson "fear and loathing" novel. Incredibly, it took place right here in "the quiet and still air of delightful studies," i.e. "McGill."

The swab-shy young man was not the unwitting guinea-pig of some pain-tolerance experiment in the Psychology Department, but rather the last remaining member of an ill-starred *Weekly* panel assigned to look at the McGill Blood Drive.

In fairness to the other panelists — an MBA I student, a Sixties Throwback and an American — the panel was destined to fail from the start. The diverse individuals who composed it had been told they would serve as panelists for the "Old Rock Stars Keep Hanging On" issue of the

Weekly. To all appearances, this was a simple and much-welcomed opportunity to escape the atonal wasteland of Styx and Air Supply for a brief moment, and "Kink it up" for old time's sake.

However, when the neophyte, if well-intentioned, editor discovered a dearth of campus stories, she handed us an assignment in-scrutably entitled, "Blood, Sweat and Tears: An Inside View of the McGill Blood Drive."

The Sixties Throwback, a US Anthropology major, was non-plussed.

"Like wow, man. From *Let it Be* to *Let it Bleed* just like that," he said, scratching some pizza remnants from his beard.

The American and the MBA I student accepted the assignment with equanimity.

"I may as well get used to this sort of thing now if I'm going to be drafted, or live in New York, one day," said the American.

Dismissing his fellow panelists' natterings as "excessive preoccupation with an extra-legal technicality," the aspiring lawyer explained that there was no convention in the *McGill Daily* constitution providing for consultation with the panelists. Taking the cue from last week's *Time* cover story, he immediately declared himself "foreman of the panel."

Our would-be F. Lee Bailey led them up the three flights of stairs from the *Daily/Weekly* hovel to the Union Ballroom, where the Blood Drive is being held, and it was there that the story began to unravel.

Standing in line with their fellow McGillites, the panelists became increasingly unnerved. The MBA I man was the first to crack, when the woman behind

him in line brandished her Red Cross blood donor's card.

"Dad told me that when he gave blood in the fifties, he got a coupla bucks a pint, and we get (expletive deleted)-all?" he asked the other panelists.

"What a perversion of market forces, and look at the opportunity cost of standing in line. Count me out, suckers," he said, and exited quickly.

The hippie-type was appalled at his former colleague's display.

"This is a chance for us to practice communalism in the true sense," said the Lennonesque anthropology student.

"Who knows which one of my brothers or sisters will get my corpuscles? They may be young or old, black or white. The individual gives that the community may benefit."

The American, who has gained a strong sense of realism under President Reagan, apparently missed the metaphor.

"How large a family do you come from?" she asked.

The Sixties Throwback did not reply, however, having suddenly become preoccupied with the procedure used by the nurses to prepare the donors. He watched intently as they rolled up the donor's sleeve, examined the underside of the arm minutely and they found a vein.

as if overcome by long-lost memories, the hippie rolled up his sleeve, examined his arm and mumbled: "They'd have to be (expletive deleted) Marcus Welby to find a vein there... This could be hassle city, man."

"I gotta split cats," he told the two others, and made his way for the door.

The lawyer, it should be noted, had led something of a sheltered

life, dominated by his mother with his career plans laid out for him. He was now noticeably ill at ease about being alone with the young American, having heard all sorts of stories about how "fast" they were, and how young they "start."

"You know, my mother always wanted me to be a doctor, but whenever I see blood, I know it's not for me," he said, in the guise of conversation.

"That's funny, I wanted to be a doctor too when I was seven or eight," replied the American.

"What made you change your mind?"

"My social life just got too demanding for all that study."

Unable to think any further repartee, the lawyer was relieved that they had arrived at the registration desk.

"Have you had any illness in the past six months for which you received or are receiving medication?" the man behind the

desk asked them.

The lawyer responded in the negative but the American turned scarlet and leaned over to whisper something to the man.

"Get away from me, you Jezebel," he shouted, jerking back on his chair.

The American slunk out of the ballroom, as the lawyer looked on in astonishment.

Now the sole remaining panelist, the lawyer figured he might be bound by a verbal contract with the *Weekly*, and so was determined to stick it out (besides, who knew when the old campus rag would need a good libel lawyer).

But, as described earlier, our milquetoast legal-beagle was to be chucked out at the very first swab.

"La personne humaine est inviolable... Article 19, Code Civil du Québec," he was heard to say, as he tore from his bed in the ballroom.

"Où est la fille Americaine?"

'Le Choix' choice viewing

Jose Arroyo

In the first five minutes of Alain Corneau's *Le Choix des Armes*, two convicts escape from jail; they shoot a couple of policemen; they bang up their car; they steal another one; they're double-crossed by an accomplice; one of them is shot at, and the other one kills a man. It's an unforgettable beginning which leaves one dizzy and grinning with expectation. Yet this beginning gives a misleading indication of the rest of the film. In many ways this is more than a good suspense thriller. In other ways, it is less.

The film disappoints because it has a thoroughly predictable plot: Noel (played by Yves Montand) is a man who, a long time in the past, grew rich on crime. However, he has long since given up that grimy lifestyle in order to lead a respectable life in the company of his wife, Nicole (Catherine Deneuve). Noel and Nicole are very much in love and very happy raising thoroughbred horses until their life is disrupted by Mickey (Gérard Depardieu). Mickey arrives at Noel's place after Serge, his fellow escapee and one of Noel's former cronies, has been shot and needs a place to stay. Mickey and Noel have an argument. Mickey leaves. Serge dies. Mickey returns, finds the police and comes to the wrong conclusion that Noel has double-crossed him. Mickey then tries to

get revenge, leading to a head-on confrontation with Noel. At this point the outcome is easily guessed at.

However, despite a plot which seems directly lifted from a Warner's thirties programmer, *Le Choix des Armes* is a very strong film. A very good screenplay written by Corneau and Michel Grisolia, though it leaves a lot of loose ends, gives even actors with minute roles a chance for characterization. (The exception here is the role of Nicole, a small and uninteresting part which gives on the idea that Deneuve was cast only for the box-office power that she and Depardieu as a team generate.)

Director Alain Corneau makes good use of the material he's given. For the first half of the movie he contrasts the rural estate of Nicole and Noel to the urban nightmare in which Mickey roams. Corneau keeps this up until the end of the of the movie, when these divisions fall apart and the whole place becomes one big battleground.

The director also knows how to fill the screen. His rural setting is chillingly beautiful; his urban setting is dirty, modern — though broken down — and full of graffiti, posters and other suggestive images. Pierre Williams Glenn serves the director well by using faded colours. The whole movie looks as if it was shot from a slightly tainted lens. This helps

give the movie a cold, bleak patina which completes the effect.

Nevertheless, the movie's greatest assets are its actors. Yves Montand has aged well and carries with him an aura of a man who has not only lived through everything, but has survived it as well. Montand conveys an air of authority which is indispensable to the role of Noel. *Le Choix* is served by a very strong supporting cast: Gerard Lanvin as the young policeman, Michel Galabru playing the old policeman (who also played the father of the bride in both *Cage aux Folles* movies), and Ricky the drug addict are especially memorable. yet it is Gérard Depardieu who runs away with the movie.

In Mickey, Depardieu finds his most complex and challenging role. It's a role which tests his skills. And though Depardieu doesn't pass the test, he gives it a hell of a try.

Up to a certain extent, Depardieu's failure is the fault of the director: Corneau fails to pull in the reins and lets him get too crazy in some scenes. In other places it's entirely his own fault: For example, when he has to cry, he becomes visibly self-conscious and hides himself from the audience.

Yet this failure can become a success for Depardieu because he shows the potential to do great things. Unlike most actors, he not

Continued page 8

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THE PICTURE SHOW MAN

(1977 Australia) color, 99 min., d/John Power, w/Rod Taylor, John Meillon, Harold Hopkins

Fri. Oct. 2 7:00 & 9:00 p.m. L132

RAGING BULL

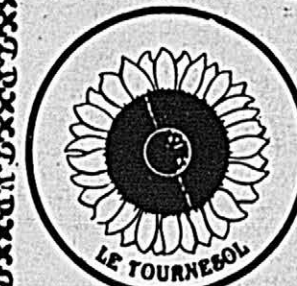
(1980 USA) b&w, 128 min., d/Martin Scorsese, w/Robert De Niro, Joe Pesci. 'Null said.

Sat. Oct. 3 7:00 & 9:00 p.m. L132

ORDINARY PEOPLE

(1980 USA) color, 123 min., d/Robert Redford, w/Mary Tyler Moore, Donald Sutherland, Timothy Hutton.

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Rock from the

Daniel M. Weinstein

The times they are a' changin'.

- Bob Dylan, 1963

Hope I die before I get old.

- Pete Townshend, 1963

What can a poor boy do, 'cept to play in a rock & roll band?

- Jagger-Richards, 1968

The times have definitely changed. The boys aren't getting any younger, and by no stretch of the imagination are they "poor boys" anymore. Yet, here they are, releasing albums, touring and, according to some, making complete fools of themselves. Are rock's legendary forefathers ready to be put out to pasture, or can we still look to them to supply us with music and insights of the caliber which made them legends in the first place?

The 1981 offerings from the Who, the Rolling Stones and Bob Dylan lend credence to both assertions, depending on which way you look at them: artistic dead-ends or works of transition. It may still be too early to tell, but certain considerations can still be made.

songs like *My Generation*, but he is simply unable to conjure up the vulnerability or the subtlety required by Pete Townshend's new compositions. In the end, *Face Dances* fails because it is not a Who album in the sense that we have come to understand the term.

The Rolling Stones Tattoo You Rolling 'Stones Records

★ ★ ★

Which brings us to the Rolling Stones. For this year's model, Mick and the boys have opted for the Neil Young school of album-tempo numbers. The end result, entitled *Tattoo You*, is a non-descript mish-mash. Side two, the slow side, may very well singlehandedly plunge the sleeping pill industry into the worst crisis of its history. Side one is made up of the type of rockers which the Stones could probably pull off in their sleep. The Charlie Watts-Bill Wyman tandem is still the strongest rhythm section in the business, and so songs such as "Hang Fire" and "Start Me Up" work well enough, even though they are basically just a rehash of old riffs which have been used better elsewhere. The problem here is that the boys just don't seem to have their heart in it anymore. The punk movement posed a serious threat to the

Still street fightin' men

Patrick Blake

When you train the binoculars on him the lines are there all right. Like Dorian Grey's portrait, Mick Jagger's face has not escaped the signs of hard living. But if you just watch, the energy, the moves, the cockiness, the struts, the sex-appeal, above all the voice, are all still there. The Rolling Stones played for more than two hours for 90,000 in Buffalo's Rich Stadium on Sunday, and song after song after song made a liar of the aging rock star myth.

They opened with "Under My Thumb" and "When the Whip Comes Down" and closed with "Jumpin' Jack Flash" and "Street Fightin' Man." In between there were eighteen or nineteen songs culled from their whole, except for a six-year gap between 1972 (*Exile on Main Street*) and 1978 (*Some Girls*).

The show was split 50-50 between the newest songs catering to the young 'uns who discovered the Stones with *Some Girls* and the old classics which pleased every one. They balanced their first hit "Time Is On My Side" with their most recent "Start Me Up." And before some punker says that the Stones were "O.K." for ten years ago, but... let me say that the new stuff holds up mighty well, and if there's been an album released this year that is as good as *Tattoo You* I have not heard it.

Thirteen chartered Voyageur buses made the ten-hour trip from Berri de Montigny terminal to Buffalo. There were at least as many buses from Toronto as well as delegations from Ottawa, Brockville, Québec and Kingston (the Queen's engineers were there in their yellow jackets acting as if they were at a football game), not to mention the hundreds and hundreds who managed to thumb or drive south of the border. The

Niagara Falls border crossing was crazy — cars backed up for miles and methodical customs men behaving like idiots ("We are giving you this final opportunity to deposit contraband substances in this container before you submit to federal inspection.").

The line-ups, hassles and expenses were worth it though, from the minute the band bounced on the stage. Yes, bounced ... even Keith who was dressed like Jimmy Dean with his black leather jacket and duck-tailed hair. This was not the strung-out-half-dead guitar player on Jagger's vest, but a cleaned-up Keith who smiled, danced, ran around a bit, *waved at the audience*, and between himself and Ronnie Wood played the hottest guitar this side of hell.

Personal highlights included the sun coming out to stay after George Thorogood's set; "Let It Bleed"; "Let's Spend The Night Together"; "All Down The Line"; "Black Limousine"; "You Can't Always Get What You Want" and Jagger's greeting the substantial Canadian contingent. The response of 90,000 to "Brown Sugar," "Tumbling Dice," "Shattered" and "Honky Tonk Women" is hard to forget and hard to describe. Euphoric bedlam perhaps. As for the old dark underside Altamont image of the Rolling Stones, it just is not there anymore.

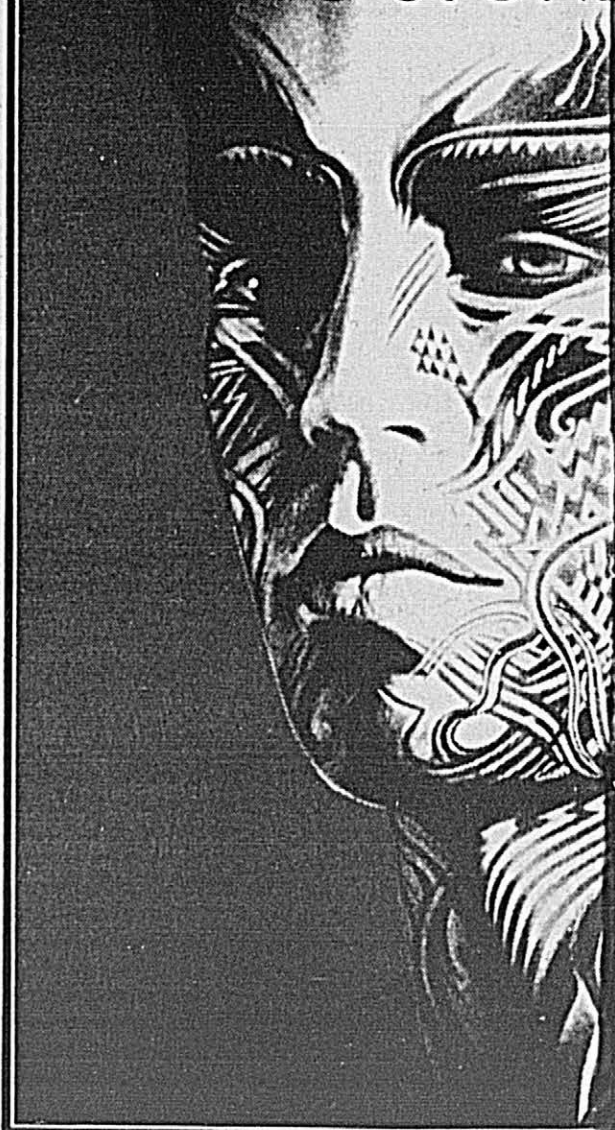
In spite of the Woodstockish warnings from the stage not to buy from strangers and the "good guy" M.C. who threatened to stop the show unless we eased up at the front, the audience was well-behaved — wired, but well behaved. As an old guard Stones fan, I have to admit that I half-hoped to see something slightly satanic, but heck, Mom, it was only good fun — good shit-kicking rock'n'roll played by the guys who know how to play it best.

The Who Face Dances Warner Brothers

★ ★

The Who's *Face Dances* was released only a few short months ago and it already seems to have sunken into oblivion. Although perhaps not the band's worst, it is certainly their most eminently forgettable album. I see two factors as being responsible for this: first, and most obvious, is Bill Szymczyk's totally faceless production. His lack of imagination had already been well documented on some of the Eagle's later albums, and so his election by the Who as their producer will undoubtedly become one of rock's eternal enigmas. Not even Pete Townshend's energetic guitar flourishes on the album's best track, "Another Tricky Day", can cut through Szymczyk's aural wasteland. But *Face Dances* is marred by another more fundamental problem: on the album, Pete Townshend has done away with the themes that have constituted the backbone of the Who's music right from the outset, back in the early '60s. The will to rebel, and the frustration brought along by the realization of the inevitable failure of any individual's attempt to rebellion (via *Quadrophenia*), are absent from *Face Dances*. Townshend now seems quite content, in the wake of Keith Moon's death, to grapple with the problem of growing old. As a solo artist, he may very well succeed in finding a viable format for this new theme, (his 1980 release, *Empty Glass* seems to foreshadow this eventuality), but by opting out of prior songwriting themes, Townshend has most probably sounded off the Who's death knell. Roger Daltrey's booming, bombastic singing worked just fine when the band was doing

ROLLING STONES



ocking chair

Stone's supremacy way back when, and they responded with one of their strongest albums in years, *Some Girls*. But that threat is just a memory by now and the band is again content to rest on its laurels and watch the bucks come rolling in. Unlike the Who in *Face Dances*, the Rolling Stones aren't even looking for new ground; they have become jaded and apathetic rock millionaires. *Tattoo You* isn't even remotely interesting (as, for example, last year's *Emotional Rescue* had been). Whereas the Who have reached the logical conclusion of their artistic career,

Bob Dylan Shot of Love Columbia

★★★★

the Stones seem to be caught up in a vicious circle: unable to come up with a fitting swan song to cap their career, they merely keep putting out the same album year in and year out, with no end in sight.

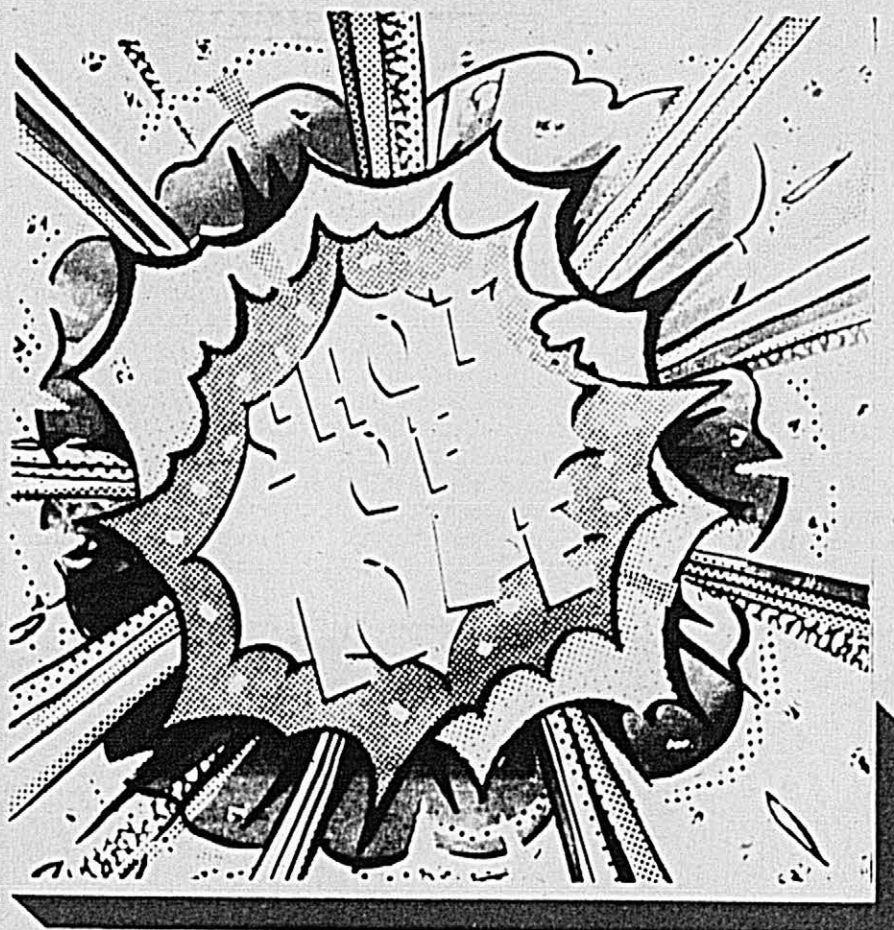
Bob Dylan is another question altogether. His artistic evolution has had more twists than a schizophrenic pretzel, each one more disconcerting than the last. *Shot of Love*, his current album, is no exception. Dylan has put his born-again faith on the back-burner this time around, and has come up with his best batch of

songs since *Blood on the Tracks*. While retaining the rhythm and blues feel of last year's *Saved*, he has done away with that album's sermonizing seriousness. The best thing about *Shot of Love* is that Dylan seems to be having fun making records again. You can almost see him smiling at his confreres Ron Wood and Ringo Starr as the trio ham their way through the corny - but - cute "Heart of Mine".

Throughout the album, the playing is in the "who-cares-about-the-state-of-the-arts" frame of mind, and the production, overseen by the Thin Man himself, does justice to the good-time feel of the whole affair. When Dylan *does* get serious and contemplative, as he does on tracks such as "Property of Jesus", "Lenny Bruce" and "Every Grain of Sand", he manages to be less prosaic and procelytizing than he has been of late. Lyrics from the latter song bear witness to this fact: *Don't have the inclination to look back on any mistakes like Cain I now behold the chain of events that I must break/In the fury of the moment/I can see the master's hand/In every leaf that trembles/In every grain of sand*. Never has Dylan been able to express his new-found Christian beliefs in such a beautiful way. I cannot hear one truly wretched track on *Shot of Love*, although I don't hear any masterpieces. *Shot of Love* is no *Blonde on Blonde*, granted. But it is unfair to evaluate the artistic merit of an album in the light of past accomplishments. For those of us who have been longing for that special spark which has been absent from his last few albums and which makes him irreplaceable, Bob Dylan's *Shot of Love* will do just fine.

So there we have it, the latest batch of treats from rock's living legends. They bear witness to the difficulties encountered by these artists in their attempts to live up to the impossibly high standards placed upon them by their legendary status. Would we view *Tattoo You* as negatively if it had been produced by a new band? It is impossible to say, for however hard we try to render objective judgements about artists such as the Who, the Stones or Dylan, our views are always tainted by our expectations. Some critics have responded to this dilemma by giving up on those legends and by throwing their hearts and souls onto the altar of the so-called New Wave.

Others pledge blind allegiance to their spiritual fathers and approve of their every breath. The ideal position would be mid-way between these two radical ones: to keep our eyes and ears open to new talent, while accepting to acknowledge the debt we owe to artists such as the Who, the Stones and Bob Dylan. To ignore them might be tantamount to depriving ourselves of the potential fruits of their "mature" years. By idolizing them, however, we may end up pushing them irretrievably into complacency. The best we can do is to be fair to them.



TATTOO YOU



Kinks low budget at Forum

Daniel M. Weinstein

The Kinks' performance at the Montreal Forum last Saturday night marked the first time in many years that the band set foot in our fair city. Indeed, their 1977 date had been cancelled due to lack of public support. But the capricious whims of the record-buying public have been kind to the Kinks of late, and so, on the heels of their latest album, *Give the People What they Want*, the group was in the not-so-friendly confines of the Forum to peddle its stuff.

The Kinks need no introduction for the rock connoisseur. They were part of the first so called "British Invasion", and at the time, their style distinguished itself by its raucousness and its relentless power-chording. But as time wore on, the original brilliance of founding member Ray Davies began to push the band towards a new, more sophisticated and complex sound. For a number of years, the Kinks continued in this vein, releasing magnificent yet obscure concept albums which rivalled and often surpassed those put out by their more celebrated confreres, the Who. This was definitely not the road to commercial success, however, so the Kinks of late have opted for the relative safety of the mainstream of contemporary rock.

Most disappointing about Saturday night's performance was that while the group revisited its early garage-band days, it almost completely ignored the era during which it purveyed some of the most inspired and intelligent material in the history of the rock idiom. Granted, this is in line with their policy of "giving the people what they want", but given the appeal they have made to young ears through their more recent work, the Kinks could have done more than appear as complacent rock demagogues.

Ray Davies is well aware of the irony in playing to kids young enough to be his children. He demonstrated this by sarcastically introducing his classic "You Really Got Me" as "a tune recorded by Van Halen". But unfortunately, the sarcasm was probably lost to most of the heavy-metal-age audience.

Don't get me wrong: the Kinks performance undoubtedly surpassed most of the acts which make their way to the Forum. The band is tight, and even their weaker material is better quality than most other bands' greatest hits. Ray Davies is a showman "sans pareil", as he proved Saturday by milking his audience for every bit of applause he could get. For example, he stopped cold after the opening acoustic guitar break of his signature song, "Lola", taunting his fans with phrases like "you don't really want to hear this *old* song, do you?" By the time the band finally settled into an inspired version of the classic song, the Forum was in a state of pandemonium usually reserved for Bruce Springsteen. Some of the material from the new album stood out in the set and although I haven't heard it in its entirety yet, it is safe to say that songs such as "Art Lover" and "Yo-Yo" will become permanent members of the Kinks' catalogue.

All in all, the show was professionally put on, it was well paced and most of all, it was great fun. So what am I griping about? Well, it is hard to say, really. Maybe it's just that when you go to see a band that you admire greatly, you simply expect too much. Maybe it was that at times, Ray Davies seemed to be singing *down* at the kids, patronizing them. Or maybe it is just normal for a show to be disappointing when it begins with the triumphant emergence of...Rocky Racoon??!

Party, party, party: Pop goes the Iggy

Brendan Kelly

"I am exactly the man who Friedrich Nietzsche could only write about."

Iggy Pop

Iggy Pop does have a wonderful sense of humor, as the opening quotation amply proves, but the quote's claim should not be taken too lightly. For a loud minority of popular music fans in the early 70's, Iggy was the quintessential existential hero in Nietzsche's sense of the word. After all, he led the Stooges, the noisiest, most destructively brilliant rock'n'roll group America ever produced. Over a cacophonous

roar of electric instruments accurately reproducing the noise level of an auto factory, Iggy sang his bleak tunes of nihilism, adolescent lust, corruption, and apathy.

The Stooges' live appearances were spontaneous rituals of disorder and self-destruction, with a heavy back-beat. Iggy took the James Dean-rock'n'roll myth to its logical extreme both on stage, by mutilating himself with various sharp objects, and off stage, by becoming a heroin addict. The fact that audiences regularly paid ten dollars to witness this spectacle (and usually also to jeer at

Iggy) only emphasized that Iggy's pessimistic world-view was not that far off the mark.

Out of this chaos came three monumental records: the *Stooges*, *Funhouse*, and *Raw Power*. Predictably, the Stooges soon self-destructed literally and Iggy ended up in a mental hospital.

Now it's more than five years since the demise of the Stooges and Iggy Pop has just released his fifth solo album, *Party*. From the opening blast of upbeat horns to the wonderful cabaret finale in 'Time Won't Let Me', *Party* is an intentionally mainstream record, crassly commercial but refreshing

because Iggy has dropped the forced anger of much of his recent work (e.g. *Soldier*).

Party would be a mediocre record if it wasn't for Iggy's unique vocal style. Straight rock anthems such as 'Pleasure' and 'Rock-n-Roll Party' transcend the formula format because of Iggy's perversely ironic vocal delivery. He's even semi-successful at crooning a traditional romantic ballad ('Sea of Love'). Probable influences on his current vocal style are Lou Reed and Frank Sinatra.

A sharp dichotomy exists in rock writing between composing

lyrics (e.g. Bob Dylan) and cranking out slogans (e.g. early Pete Townshend). Iggy Pop has always been a creative student of the latter school, as was shown as early as the first Stooges album in the song '1969':

*Last year I was 21,
Didn't have too much fun.
Next year I'll be 22,
Oh my and a boo-hoo.*

The words on *Party* are mainly disappointingly banal with notable exceptions such as:

When I'm asleep, you touch my feet.

You let me know that I'm no creep...

*In the gas station, where I work,
Everyone treats me like a jerk.*

No one offers me a tip.

No one offers me a tip. Perhaps not exceedingly profound but, on the other hand, it was the first time in ages that I laughed out loud at a song.

Party is certainly not Iggy Pop's best solo record (that honor goes to *New Values*) but it is fun dance music. Undoubtedly, former Iggy Pop fans will be disappointed and will yearn for the self-destructive Iggy Stooge of ten years ago. It is true that Iggy created the most powerful work of his career while living on the edge but the cost was too high. As the writer Nick Kent once pointed out, rock'n'roll is the last thing in the world worth dying for. Now Iggy is stable and healthy enough to sing lines like "I'm a happy man, living in a happy world" with a straight face. He might even grow old before he dies.

... 'Le Choix'

Continued from page 5

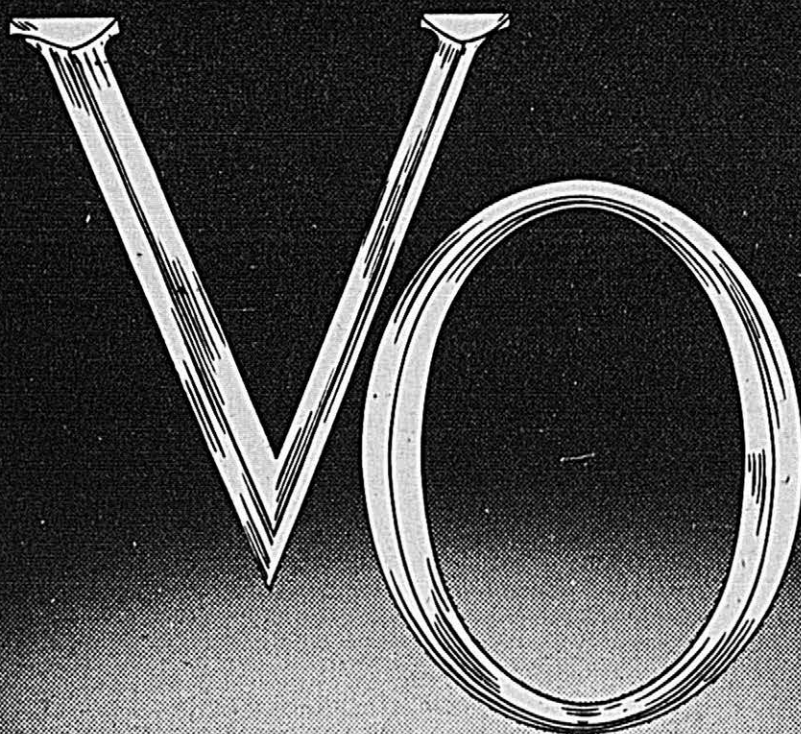
onnlya cts with his face, but with his entire body. In the role of the confused killer, though the characterization as a whole fails, Depardieu uses his attributes to reach considerable heights.

The direction, the screenplay and the acting all add up to a very complex and enjoyable movie. This is no heroes vs. villains "B" movie; it is a psychological thriller in which it is hard to separate the good from the bad. First of all, the movie deals with the fringe of society: convicts, ex-convicts, drug addicts, and so on. In a way, all the characters are "bad," but the writers have also given them "good" qualities as well, and they manage to remain humane under the most adverse circumstances.

As Mickey, Depardieu also proves that he has the most powerful masculine presence in films since Brando. He carries with him the same threatening violence that Brando did in films like *The Wild Ones* and *A Streetcar Named Desire*. The difference is that Brando always kept it visible but on reserve — it would explode only on provocation — while Depardieu hasn't yet learned to control it.

Deciphering why the characters do what they do, watching the entire agonizing but rewarding process, and trying to tie up the loose ends in one's own head all make *Le Choix des Armes* a movie to look out for.

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Baroque brilliance at the MFA

Marci Everard

For some unknown reason, the last exhibition of Nicholas de Largillierre's works was in 1928. Finally another effort has been made to honor the achievements of this great French portrait painter.

The point is, why did Largillierre, who was once styled "a universal painter, the equal of van Dyck," in the definitive art volume *Abrégé de la Vie des Plus Fameux Peintres*, fade from the glory that was his? One can only say that, the collection of his works here at the Fine Arts Museum shows that Largillierre has the good fortune of once more being proudly in the limelight.

The exhibition on display is nothing short of fabulous. One is delighted by the splendour of the paintings, the preciseness of the engravings, the animation of the drawings. I went on Tuesday afternoon for a leisurely stroll through the galleries with my mother, prepared to inhale fresh air within the hour; but the exhibition enraptured me. After more than two and a half hours I reluctantly made for the entrance of the museum on Sherbrooke. I came away dazed by the excellence of the art I had just seen.

Basically, Largillierre's paintings are phantoms of light and shadow. The face of the subject is frequently so arresting that it seems to have no need of the somber background that in

fact helps to illuminate it. Take for instance, exhibit number 19 entitled *Woman at her Dressing Table*. Here there is a plumpish woman gazing into her gold-rimmed mirror (symbol of Youth and Beauty). Her dress is silky-white with delicate gold-embroidered patterns. A dark blue cloak of rich velvet drapes this grand dress while a heavy subdued-pink curtain hangs enfolded behind. Yet it is not the brilliance of all this that immediately strikes the viewer. It is the pale face framed in cloudy curling hair that rivets attention.

Largillierre gained fame as a portrait painter because he highlights the faces of his patrons. He captures the essential character of his subjects in the expression he fastens to the fundamental outline of their features. Take for instance, the big painting of Augustus the Strong (twice King of Poland and renowned for his valor). One perceives the proud disdainful eyes, the firm uplifted chin, the cunning ruthless mouth. Here is a man who dare-devilled it all! Or how about the small preparatory sketch of James the II of England whose querulous pinched countenance is so uncompromisingly captured?

Perhaps the characteristics of Largillierre's paintings can best be gauged from his rendition of subjects that were also painted by other artists. There are two examples of this at the exhibition. Displayed are one of Marie

Josephine Drummond and one of a scene called "Boar Hunt." In the first case the artist Oudry copied Largillierre's painting of Ms. Drummond. The two practically life-sized works are hung next to each other in the gallery. To put it bluntly, Oudry's effort looks like a colored photocopy of Largillierre's magnificent original.

In the case of "Boar Hunt," both the paintings are creditable works of art. One notices the different techniques of the artists in approaching the same subject. "Boar Hunt" is a small oil of ferocious energy: a gigantic wild boar engaged in ripping apart a hunting dog, two other dogs lying already disgorged to one side of the main event. Truly, a most dynamic struggle.

Although Largillierre was from time to time commissioned to paint royalty and nobility, his loyal patrons were the wealthy bourgeoisie. He was particularly sought after for his ability to paint the aldermen of provincial cities because he succeeded in making each of these powder-haired red-and-blue cloaked officials look like individuals and not so many uniformed puppets around a wooden table.

Largillierre like to paint his friends, including the director of the Academy of Arts in Paris, LeBrun, who was so enthused with his likeness that he formed a life-long intimacy with the artist.

The gallery also has the charmingly gentle portrait Largillierre made of the young Voltaire which reveals the sensitivity and searching mind of the great French thinker. As well, there is Largillierre's sleeping Cupid whose languid pose and cheesy stomach suggests that his supper was earned after a strenuous round of letting arrows fly. Nearby is an impressive picture of the prizes earned in an English hunting trip which Largillierre executed when he was twenty-two years old. One sees the lifeless partidges, ripened fruits, tired-happy dogs and a slain peacock that looks too real to be a specimen painted more than two hundred years ago.

The exhibition includes the humble self-portrait of Largillierre in which the artist sits pointing to a sketch of the Annunciation on an easel behind him. This pose was an indication that the portrait painter respected and paid tribute to the hierarchy of genres established at the Royal Academy in Paris where religious and historic subjects were deemed superior to paintings of mere citizens who were wealthy enough to have their likenesses copied.

All in all, the excellently labeled and arranged exhibition of Largillierre is one of the best things to come to the Montreal Museum of Fine Arts in recent memory. The paintings of the exhibition were gathered from all over Europe and America for

display in a banquet of baroque art. They bring back the past glories of an age of resplendent personalities who paid vast sums for master-artists to capture their individuality and comfortable or exalted stations in their lives. It was another century before the pastoral scenes with ordinary rural folk claimed the attention of the great nineteenth century painters, and the golden age of Largillierre wound to a close.

Producers

Carlos J. Constantino

G.P.G.

Sophie Lefebvre

Tony Munter

Brian Topp

Steve Yudin

editor

Elizabeth E.C. Jarvis

Today

McGill Film Society

The McGill Film Society presents the second in the series of films from Down Under, "The Picture Show Man", at 7 and 9:30 p.m. in Leacock 132.

McGill Environmental Society

Meeting today, 6:30 p.m. Rm. 404. Discussion topic: nuclear energy.

McGill Christian Fellowship

We're having an informal "games night" tonight at the Diocesan College (across from the engineering bldg.) on University Street. Please drop by and enjoy an fun evening of backgammon, etc., and fresh bagels afterwards. 7:00-9:00.

Community McGill

If you would like to find out about Community McGill or our many volunteer programs; stop by and see us today (1:30-2:30) or Friday (12:00-1:00) in room 408 or telephone 392-8937.

McGill Music For Fun

Jazz/dixieland rehearsal room 425/426 4:00-6:00. "Other" group can pick up copy of musicians' list anytime during rehearsal.

The Count wants you!

Help someone stay alive by simply coming to the Union Ballroom today between 10:00 and 7:30! Many nice volunteers will be there to greet you; good entertainment will be provided; lots of prizes to be won; and more than anything else, you will save a life. So come to the McGill Blood Drive 1981: and don't forget to eat first.

Political Science Students' Association

All first year students majoring in the Department of Political Science should note that an executive position is available for a U1 representative in the PSSA. Nomination forms are located in the PSSA box in the Political Science Office and must be submitted no later than Thursday, October 1, 1981 at 5 p.m.

Canadian Studies Student Association

First meeting of the year, eh? All members are encouraged to attend, eh? The meeting takes place at 1500 hrs. in Student Union, room 425. Maple Syrup & beer will be provided.

McGill Progressive Conservative Association

Will meet today in Leacock 409 at 7:00 for a brief general meeting. Topics for discussion include elections and activities for this semester. Old and new members welcome.

Papermaking Workshop

Recycle junk mail into beautiful sheets of paper. Fascinating, simple and creative. Saturday, October 3 10 a.m. - 3 p.m. For registration or further information 481-2826.

Creative Aggression

For women. Saturday workshops, 9 a.m. - 4 p.m. Learn to express your natural aggression constructively in order to find new emotional freedom and attain your fullest potential in everyday life. For registration or further information 481-2826.

Get Smashed

At the Psi-U Hangover Pub-nite, tonight 10 p.m. to 1 a.m. Irish Coffee will be served. 510 Pine Street.

McGill Ukrainian Students' Club

Meeting today at 3:30 in the basement of the Student Union building room B-15, concerning the fate of our Halloween Beer Blast. All Ukrainian students, spooks and goblins please attend.

Gay People of McGill

General meeting tonight at 7:30 in room 425-426 of the Union. Discussion topic "Coming Out: An Ongoing Process". Coffee will be available, all are welcome.

Scrivener Magazine

Invites all interested people to attend the meeting today at 4:30 p.m. in Arts B20 (basement). We specifically need book reviewers, journalists, advertising and layout

people to work on the November national issue.

McGill Ski Team

General meeting tonight, 5:15 in room G20 of Molson Stadium. Bring membership fee. Dry land training afterward. Special announcement about this weekend's activity.

Academic Skill Workshop

Designed for Mature Students will be held today from 5 to 7:30 p.m. in the Education Building, room 248, 3700 McTavish. Topics: Budgeting Time, Studying Effectively, and Taking Tests Successfully. Register by calling 392-4551.

Poland Today

Mr. Roy Heenan, back from a visit to Poland, will speak on the subject in the Moot Court, Chancellor Day Hall, 1 p.m.

Intercollegiate Synchro Swim Team

Practice and tryouts at 6 p.m. Weston Pool, 555-B Sherbrooke St. West.

Women's Intercollegiate Sports Council

There will be a meeting today at 8:15 p.m. (your notice said 8:45) at Currie Gym in Conference Room 233.

El Salvador?

Brian McKenna of CBC's *Fifth Estate* was there to find out - and will be presenting a video and talking of his experiences at Concordia today. 1:15 p.m. room 333-6 Hall Bldg. 1455 de Maisonneuve W.

Hillel House

Meeting of Task Force on Ethiopian Jewry, 6:00 p.m. Meeting of Student Struggle for Soviet Jewry, 7:00 p.m. Israel Action Committee meeting, 4:30 p.m., Hillel House, 3460 Stanley.

Old McGill '82

Meeting today at 5:00 in room B19 of the Union for yearbook staff photographers. All interested in taking pictures for the yearbook are welcome.

Foul Play

Presented by the Comedy Club, starring Chevy Chase and Goldie Hawn. Today at 3:30 in Lea 219 for \$1.00 and at 8:00 p.m. in Lea 132 Auditorium for \$1.50. All those who are interested in doing some comedy for us come and audition prior to the films, the audience will be the judge.

Developing Area Studies

Caribbean seminar series. Professor Gordon Lewis, University of Puerto Rico. "The Puerto Rico Model: An Evaluation" - Can it serve as a Development Model for Jamaica? Today, 3:00 p.m. MacDonald Harrington, Seminar Room C103E.

FRIDAY

The McGill Film Society

Presents Robert de Niro in "Raging Bull" at 7 and 9:30 p.m. in Leacock 132.

Oneg Shabbat, Hillel House

3460 Stanley, 7:00 p.m., Admission (cost): \$4.00. Reservations 845-9171

McGill Music For Fun

Members of the other group who still haven't picked up their copy of the musicians' list can do so today in room B9/B10 of the Student Union building from 2:00 to 5:00.

Community McGill

Are you interested in working with children or adults in hospitals? Then stop by room 408 and become involved. Our office is open, Mon. and Fri. (12-1) and Thurs. (1:30-2:30). You can call us and make an appointment if you can't come at these hours. Our number is 392-8937

There will be another meeting of the McGill Ukrainian Students' Club today in room B-15 of the Student Union building at 2:00 p.m. Topics of discussion include our October 30th Halloween Beer Blitz and our November Wine and Cheese. New members especially welcome if accompanied by a date of beer.

Centre for Developing-Area

Studies series on Religion and Social Change: Islam and Catholicism, presents: Ervand Abrahamian, The City University of New York, Baruch College, on "Shari'ati: The Fanon of Shi'i Islam", (Iran: Background of ideological conflicts). Abrahamian is a regular contributor to MERIP and is one of only three North American scholars who wrote about the weaknesses of the Shah and the strengths of the clergy before the "revolution". The Discussant at the seminar will be Bahgat Korany, Director, Programme d'Études Arabes, Université de Montréal.

Blood Drive 1981

Help someone stay alive by simply coming to the Union Ballroom today between 10:00 and 5:00! Many nice volunteers will be there to greet you; good entertainment will be provided; lots of prizes to be won; and more than anything else, you will save a life. So come to the McGill Blood Drive 1981: and don't forget to eat first. Today is the last day.

McGill Faculty of Music: Free Concerts

1:00 pm/13h00 "McGill Matinée" WIND SYMPHONY

dir. Robert Gibson (programme: Bozza, Debussy & Shostakovich (arr. Schaefer), Villa Lobos (Bachianas Brasileiras No. 5), Serey (Conversations for Timpani). 8:30pm/20h30 CHAMBER MUSIC John Zirbel, French horn/cor Thomas Williams, Violing/violon Eugene Plawutsky, Piano

(programme: Trios - Johannes Brahms, Lennox Berkeley). Free admission. Entrée gratuite.

Centre for Northern Studies and Research Seminar Series.

Ian Juniper, biologist from Ministère du

Tourisme, Chasse et Pêche, will speak on "The George River Caribou Herd", in room 24, Purvis Hall, 1020 Pine Ave. W., at 2:00 p.m. Everyone welcome.

SATURDAY

McGill Film Society

The McGill Film Society presents Mary Tyler Moore, Donald Sutherland and Timothy Hutton in the Academy Award winning "Ordinary People" at 7 and 9:30 p.m. in Leacock 132.

Savoy Society

First rehearsal for *Trial by Jury* at 10:00 a.m., in room 302 of the Student Union.

SUNDAY

McGill South Africa Committee

The cttee. will be holding a study session on South Africa this Sunday at McConnell Residence Lounge between 11:30 a.m. and 1:30 p.m. Topics of discussion will include "The role of foreign investment in South Africa and McGill's investments". Coffee and bagels will be available. Everyone welcome.

McGill Squash Club

Round-Robin tournament starts tonight. Names of those players scheduled is posted outside the squash courts. All players should be ready at 7:00. The social, with prizes, will be on Monday Oct. 5 at 9:00.

Oktoberfest

Celebrations begin at 8 p.m. on Fri., Oct. 2 in Old Munich. All McGill faithfuls (German students, friends, and friends of friends) are invited!! Sponsored by the Association of German Language Students.

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Contributors: Sophie Lefebvre, Tony Munter, Sharon Preston

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POLISH STUDENTS' ASSOCIATION AT MCGILL

**Annual Welcome Meeting
General Elections**

**Wed., October 7, 1981
Student Union, 3480 McTavish
Rm 425/6
6:30 p.m.**

Solidarity T-shirts, buttons on sale

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HAPPY HOUR**

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If you're interested in writing
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out at the staff meeting today
at 2:00 p.m. in the *Daily* office,
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OLD MCGILL

'82



**ATTENTION
GRADUATING
STUDENTS**

You have only **4 WEEKS** to get your picture taken for Old McGill, the student yearbook, and for your mother. Just bring \$12.95 for the sitting fee (includes a free 5"x7" colour enlargement) and \$8 for the yearbook (the best bargain in town) down to Van Dyck & Meyers Studios at 1121 St. Catherine St. W. and they will do all the rest.

Be sure to go down before Friday, October 30, 1981.

THERE WILL BE NO EXTENSIONS

Go down now and avoid the last minute line-ups. Pick up an information sheet at the Student's Society office on the first floor of the Union or call Van Dyck at 849-7327 or the Old McGill office at 392-8990.

YOU WON'T WANT TO MISS IT!



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Closing date of competition 82-4000 (General):
Wednesday, 14 October 1981

Candidates applying for positions in the Financial Administration
area will be required to write the Financial Administration Test of
Technical Knowledge, on Thursday, 15 October 1981 at 7 p.m.

Foreign Service Officer Recruitment Competition

An information/application kit for this competition is available at
your campus placement office.

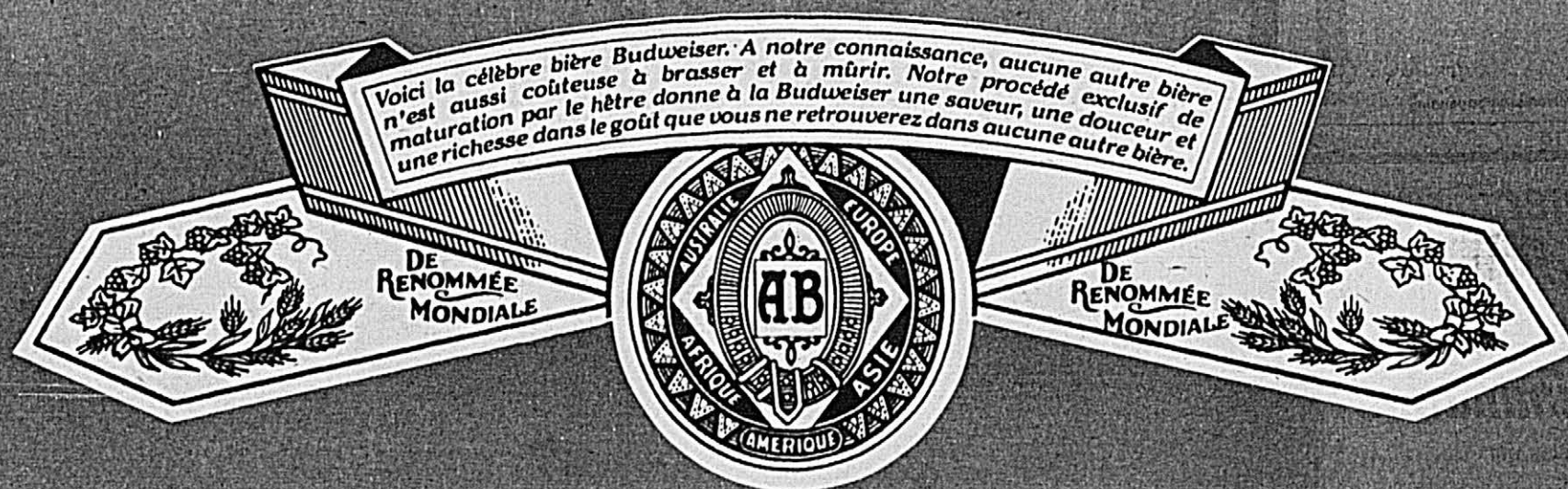
Closing date for competition 82-4000-FS (Foreign Service):
Saturday, 17 October 1981

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9 a.m., Saturday, 17 October 1981

Ask your placement office for the location of the exam centre
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